



Salt Lake, Feb. 27.

Dear Hal: I write this from a Union Pacific—or is it a Short Line?—train, speeding northward and carrying on its sides the maidens and lads who comprise the peasantry, the court ladies, the pages and the soldiers of the merry Mascot company. They have stormed Salt Lake and conquered it, the hitherto impregnable fastnesses of Ogden have yielded to the bombardment of song, and now they will lay siege to Logan. I have been beguiled into bearing them company by the careful mamma of three of the pretty court pages, who would only consent to their donning the jackets and bloomers of Lorenzo's court on the condition that some one should stand and serve as yours truly should act the role of chaplain. So for a week past my tent has been pitched behind the scenes. I have been smothered in handkerchiefs, my eyes choked up with powder and grease paint, trampled on by stage carpenters, and prematurely aged by listening to the nightly recitations of John Spencer's endless gags.

Whatever may be the result of this experimental venture of the new opera company, it has demonstrated pretty thoroughly that the town appreciates good, clean, wholesome operatic entertainments at prices shaded down to the hard times basis. In the seven performances of the "Mascot," it is safe to calculate that at least 7,000 people will have paid their way to hear the tuneful musical play. So the experiment may be set down as having been successful, as far as the question of patronage is concerned. The only other question is can the opera people survive their success? Speaking from the standpoint of one who has stood where she could see all the buttons pressed that set the machinery in motion, seen all the wires pulled, as it were—the labor of the whole enterprise, to say nothing of its expense, is so tremendous, so exhausting, that it may be well doubted whether the people can make their enterprise a permanent one. For eight or ten nights prior to the opening performance, the company simply wore itself out rehearsing. The wonder is that it could appear at all on Washington's birthday, to say nothing of its appearing twice and working up any amount of enthusiasm each time. The best performances, up to now, have been those of Wednesday evening and that in Ogden.

The "Mascot" is conceded, despite its inauspicious opening, to have been the most ambitious achievement our stage has had from our gifted amateurs in action, costume, business, and especially in chorus singing; that it may be heard from again and again is the hearty wish of

DRAMATIC AND LYRIC.

Fanny Davenport's engagement the last time she was in Salt Lake was the red letter event of the year, and from all indications her five nights during the coming week will not be less notable. We have seen the silver souvenirs to be presented ladies on the lower floor Monday and Tuesday nights to commemorate Davenport's farewell season in Sardou's plays, and they are mentioned that will be most highly prized.



Tomorrow night that intensely interesting drama "Fedora," will be presented. The story is so strong and of such interest that without special scenery or embellishments of any kind, it scored one of the greatest triumphs of Miss Davenport's career. On Tuesday night, "La Tosca," one of the strongest characters Miss Davenport has yet created, will be presented. In it the actress has an admirable medium for her best efforts. The transition from the great gay careless girl to the goaded and desperate woman, and the scene where she murders the man who holds her honor and her lover's life in his hand, is probably one of the strongest dramatic climaxes known to the stage.

On Wednesday, Thursday and Friday nights and at the Saturday matinee, "Gismonda" will receive its initial representation here. The scenery promises to be the most magnificent and imposing that has ever been used in this city. It is Fanny Davenport's desire to maintain her name as a synonym of first-class productions, and in presenting the latest effort of Sardou, it will place her at the head and front of all the great stage directors and producers as giving the most magnificent scenic and costume production that our stage has ever witnessed. The first act of "Gismonda" takes place in the setting which includes a view of the east side of the Acropolis, with the Parthenon and the Propylaea; on one side is an antique pit or well, while in the foreground appears a large Byzantine cross. Gismonda, the duchess regent, during the minority of her son Francesco, appears on the stage in company with Zaccaria, another noble suitor. Francesco is permitted, under the guardianship of Gregorio, Zaccaria's chamberlain, to visit the tiger pit. As a part of their conspiracy to destroy the youthful heir, Francesco is dropped into the pit. Seeing the danger of her child, Gismonda swears on the cross to marry the man who will save her boy. Instead of one of the nobles, the deliverer proves to be Almerio, a humble falconer. In the second act it represents the convent at Daphne. Gismonda is disclosed sorely troubled over the refusal of the pope to release her from her vow. Almerio returns covered with new honors from the field of battle. He has grown popular with the people and their clamor for Gismonda's marriage with him. Almerio, for his insistence on the fulfillment of her vow, is cast into prison. The third act represents the chamber of Gismonda in her ducal palace. She has Almerio brought to her and endeavors by means of bribes and threats to gain the release of her vow. He insists that he wants only her and not her wealth or position, and declines to accept her offers. By means of deception and flattery she succeeds in playing upon his generosity and gains his promise to publicly proclaim

her release the next day in church, but she is so touched by his love that she promises to visit him that night. The fourth act shows the ruins of the temple of Venus by moonlight. Gismonda is just leaving Almerio's hut when she sees Zaccaria approaching, who has come to murder Almerio. She conceals herself until Zaccaria is about to enter the hut, when she springs from her place of hiding and kills him with an ax. The fifth act is at the church of Santa Maria, where the feast of palms is being celebrated. This scene is said to surpass in realism anything heretofore known to the stage. Almerio has released Gismonda from her oath when he is charged with the murder of Zaccaria, and to shield her he acknowledges the guilt, and is about to be led to execution when Gismonda confesses all, offers her hand in marriage to Almerio, and calls the priest to bless their union. Miss Davenport carries with her a specially selected chorus, who will render the musical numbers which are especially composed for this play. In Melbourne Mandeville, Miss Davenport's leading support, she has an actor who has made rapid strides to the front until today many think he is the coming successor of the late John McCullough in heroic roles.

The novelty of dollar opera at 50-cent rates during the past week had a bad effect both on the Grand and the Lyceum, but for the coming week Mr. Rogers feels hopeful that, strong as the Davenport attraction will be, there will be plenty of people left over who cannot pay \$2.00 and who will turn to the Grand, where there is always something bright offered at a third of that rate. The play in which Edith Elmer has several times appeared here, and always with success, "Doris," will be the bill. Miss Bateman should find in the title role a most congenial part. The full cast is as follows: Doris Vane, the school teacher; Alice Merrivood, the rector's wife; Martha Crawley, Simon's wife; Miss May Biddle, the village nurse; Jennette, the maid; Agnes Kankin, Kenneth Ashley, the squire; Brian O'Neill, the doctor; Stephen Bane, the convict; Frank H. Hatch, Simon Crawley, the squire's cousin; Thomas W. Ross, Mr. Merrivood, the rector; Hugh Ford, Mr. Bessie, the school director; Jackson, the servant; George Penrose, the servant.

The Salt Lake Opera company closed the run of the "Mascot" in Logan last night. The members of the company were highly gratified with their reception in Ogden on Friday night, the audience being one of the most brilliant of the season, and the money receipts being the second highest the "Mascot" had played to. The applause and laughter were even more liberal than in Salt Lake, and the work of the chorus in the finale to act 2 met with an ovation; the audience handed an encore, and kept up the applause for several minutes. The chorus, however,

were changing costumes for the next act, so several of the principals went before the curtain and bowed. In case the Salt Lake Opera company decides on a permanent organization, it would seem that Ogden may be relied on to furnish at least one good audience for each production.

The reports that Mr. Wynne would be selected to play the part he created in Royle's "One Plus One Equals Three," when that play came to be produced in New York, are now set at rest. The new play will be tried on a New York audience tomorrow afternoon at one of the swell theaters, as the following from a New York paper shows: Mr. Charles Frohman has given Mr. Edwin Milton Royle the use of the Garrick theater for a special matinee.

could not be excelled. His departure will probably bring Mr. Ross more prominently before the public than he has hitherto been.

The San Francisco Music and Drama says that Manager T. Daniel Frawley favored it with a bright, new and interesting letter written on the eve of his departure from Salt Lake City for New York, where he will remain at the Lamb's club until he sails for London on the 27th inst. In search of new material for next season, which will open at the Columbia theater next May, Mr. Frawley has already secured the rights for "Held by the Enemy" and will give it an elaborate revival, and "Christopher, Jr.," will be another of his special productions. He has an important deal with London managers for

like that of her engagement with John Drew's company, was a fabrication.

That furiously funny farce comedy, "McSorley's Twins," will be presented at the Lyceum week after next by a company of excellent comedians, headed by those clever farceurs, Ferguson and Emerick. In "McSorley's Twins" we are promised something new and a broad departure from the usual run of farce comedy. The dialogue is vastly diverting, the musical material is strikingly original and as arranged by Professor V. C. Minnelli shows a brilliant conception of sparkling ideas. The cast engages the talents of many able performers, and the play is sumptuously staged and the costumes are rich and tasty.

Included in the company are the following well-known artists: Miss Gennell, who is pretty, pliant and a charming, graceful dancer, and the possessor of a sweet singing voice; Lillian Durham, a clever actress, who strikingly introduces some delicate comedy effects during the action of the play; The Gehrie sisters, who are delightfully jolly and who have a happy method of pleasing; Maggie Ferguson has ample opportunity of displaying her abilities, and shows a taste in costume that brightens even beauty's charms; Gertie Keith and Bessie Seymour as "McSorley's Twins" are excellent opportunities for capital comedy work. Daisy Jackson, Elma Lent and Lena Chamberlain are a bevy of pretty girls and charming vocalists. Thomas J. Ripley will amuse in characteristic comedy sketches and original topical songs. Sam Howe, Nate Jackson, Harry Rice, William Wallace and James Dawson complete a cast of exceptional merit. The performance moves with a dash and vim that is highly entertaining.

Chicago, Feb. 27.—The popularity of Mrs. Calve in the title role of Carmen was again demonstrated this afternoon at the Auditorium. The size and enthusiasm of the brilliant audience were equal to the opening night of the grand opera season. The rest of the cast shared in the repeated features lavishly bestowed on the prima donna. The prospects now are for a successful engagement in Chicago.

London, Feb. 27.—Mr. Beerliohm Tree will open his theatre here at the end of March with "The Seats of the Mighty," "Julius Caesar" or a new play.

New York, Feb. 27.—There were all sorts of operative rumors abroad yesterday. It was generally believed that there will be no supplementary season of opera at the Metropolitan after Easter as announced.

The reason advanced is that there is no likelihood of Mrs. Melba's return, nor of Mrs. Eames' reappearance at any time this season, notwithstanding the hopefulness of the directors, and that in the face of a financially disastrous engagement in Chicago the management would hardly deem it wise, or indeed possible to keep the company on the road profitably from now till April 15, and then face a season here with only Mrs. Calve and M. Jean De Reszke as leading attractions. It was the general opinion that, as the management were in the operative field for business and not sentiment, they would conclude to close their tour as speedily as possible and pass to the credit side of the account the \$50,000 said to be the amount of the profits during the recent New York season, rather than run the risk of losing it all in the tour and possibly facing an unfortunate season at Easter at the Metropolitan.

Against this it was said that the Abbey, Schoffel & Grau company were doggedly determined not to lose prestige by abandoning the field, even if the company had lost some of its leading stars; to which it was retorted that the illness of Mrs. Melba and Eames was an unexpected and unfortunate occurrence, for which the management were in no wise to blame, and that the public would readily com-

mend them for closing the season rather than continuing with an incomplete company and unfulfilled promises. And at any moment Mrs. Calve or M. De Reszke might become indisposed, and the ridiculous and financially disastrous spectacle be presented of running grand opera at the Metropolitan at a seat with a single star soprano or tenor.

In response to telegrams to Chicago, Mr. Grau replied, yesterday afternoon, that he had abandoned the idea contemplated the day previous of cancelling the balance of the Chicago season, was determined to go on with the out-of-town and New York programme as originally laid down, and was even hopeful that Mrs. Melba would return and Mrs. Eames soon rejoin the company.

Notwithstanding Mr. Grau's hopefulness as to Mrs. Melba's plans, it may be pretty safely counted on that she will not return to New York. She will undoubtedly remain quietly abroad, resting for the Covent Garden season. As to Mrs. Eames, there is no likelihood whatever of her reappearance. She has been very ill, and though now convalescing, she is still only part way on the road to health, and cannot think of arduous operative work for a long time yet.

Tom Cooper, who claims the title of America's champion bicycle rider, has renewed his contract with a Chicago factory, and the latter's wheel, Cooper will go to San Francisco to ride in the national circuit races, beginning April 15.

Stage Whispers.

Souza is playing in San Francisco. Minnie Madden Fiske produces "Tess" in New York on Tuesday evening.

Ada Behan is to try her hand at Meg Merrilies. This tells how time is advancing.

E. M. Holland has signed with Charles Frohman, and the clever brothers have closed their starring tour.

After "Doris," the Grand company will produce "A Drop of Poison," a new society play said to be unusually strong.

"Shore Acres" opened to a big audience in San Francisco last Monday night and received enthusiastic press notices Tuesday.

The Lyceum will be dark next week, when the house will be occupied by the Theosophical society.

Letters from Victor Munro state that his dramatization of "The Lake of the Lake" is a great success, and that it is being inquired for by managers everywhere.

Manager Frawley wires M. and D. that Blanche Bates has refused another big offer from an eastern manager, and has decided to remain with the Frawley company next season.

The title of James A. Horn's new play is "The Rev. Griffith Davenport." It is a war play and is founded on an actual occurrence. The clergyman in the capacity of an unofficial patriot is its hero.

Owing to the serious illness of Madame Modjeska, which culminated last Saturday into a serious attack of appendicitis, she was compelled to cancel her remaining dates and is at present under the doctor's care in Los Angeles, where she will remain until sufficiently recovered to be removed to her country home near San Diego. The tour was to have closed in Oakland this week.

Paderewski and Steinway Cable.

Leipzig, Feb. 11, 1897.

To Steinway, New York: Paderewski played at the Gewandhaus tonight. Phenomenal success for him and the Steinway Piano. He received seventeen recalls. Paderewski played last week before the court of Italy on a Steinway grand, and created commander of the crown of Italy.

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Ettamine Effects, Drap d'Etes, Covert Cloths, French and English Novelty Suit Patterns, no two alike. Our Black Novelty Goods Ettamines, Grenadines and Lace Effects, surpasses anything ever before seen in this market.

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These are all Up-to-Date—that is, they are new.

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Such a display as will satisfy the most blasé.

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